

Complimentary
Program

FOURTH OF JULY

Boston

2005



Presented by



Liberty
Mutual.

A Production of



BOSTON 4
CELEBRATIONS



**Liberty
Mutual®**



THE WHITE HOUSE
WASHINGTON

June 21, 2005



I send greetings to those gathered in Boston to celebrate the Fourth of July on the Esplanade.

We are blessed to be citizens of the United States. On Independence Day, Americans honor the vision of our Founders and affirm our commitment to upholding and advancing the freedom that makes our country strong. We remember the many proud patriots who have sacrificed to preserve and protect our liberties and the men and women of our Armed Forces who continue to show great courage and patriotism today. This Fourth of July, we pay tribute to the American spirit of service that carries our heritage of freedom into the future, and we give thanks for our Nation's many blessings.

Laura and I send our best wishes for a memorable celebration. May God bless you all, and may God continue to bless the United States of America.

Life, ~~Noninterventionism~~ and the Pursuit of Happiness

Life, ~~Disenfranchisement~~ and the Pursuit of Happiness

Life, ~~Volition~~ and the Pursuit of Happiness

It just isn't the same without **Liberty**.

Liberty Mutual is proud to sponsor the magic and fellowship of Boston's Fourth of July celebration on the Esplanade. With the Boston Pops, we share the spirit that makes this the nation's premier Independence Day event.

Helping People Live Safer, More Secure Lives



THE BOSTON POPS ESPLANADE ORCHESTRA

Keith Lockhart, Conductor

Monday evening, July 4, 2005, at 8:30PM on the Esplanade

The Star-Spangled Banner**Smith/Key***U.S. Army Field Band and Soldiers' Chorus*

Armed Forces Salute**arr. Lange***U.S. Army Field Band and Soldiers' Chorus*

This is My Country**Jacobs/Raye-Bass***with the Soldiers' Chorus*

2005 POPSEARCH Winner

The Gettysburg Address**Edelman***Text by Abraham Lincoln**Jack Williams, narrator*

Let Freedom Ring**arr. Manilow/Sussman/
Feldman-Hough***U.S. Army Field Band and Soldiers' Chorus*

Doodletown Fifers**arr. Hollenbek****God Bless America****Berlin-Osser***Soldiers' Chorus*

Boogie-Woogie Bugle Boy**Raye/Prince-Hayman**

Main Title from Star Wars**Williams**

1812 Overture**Tchaikovsky***Brass of the U.S. Army Field Band and Soldiers' Chorus*

Intermission

Patriotic Sing-Along**arr. Hayman***Soldiers' Chorus*

Love Train**John Rich, Big Kenny and Jon Nicholson***Big & Rich*

Our America**arr. Burnside***Gretchen Wilson, Cowboy Troy, Big & Rich*

The Stars and Stripes Forever**Sousa***U.S. Army Field Band and Soldiers' Chorus*

Patriotic Sing-Along

*arranged by Richard Hayman***America the Beautiful**

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above the fruited plain.
America! America! God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

Yankee Doodle

Oh! Yankee Doodle came to town a-ridin' on a pony,
He stuck a feather in his hat and called it macaroni.
Yankee Doodle keep it up, Yankee Doodle dandy.
Mind the music and the step and with the girls be handy.

I'm a Yankee Doodle Dandy

I'm a Yankee Doodle dandy, a Yankee Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
She's my Yankee Doodle joy.
Yankee Doodle came to town, a-ridin' on a pony,
I am a Yankee Doodle boy.

This Land is Your Land

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream waters,
This land was made for you and me.

You're a Grand Old Flag

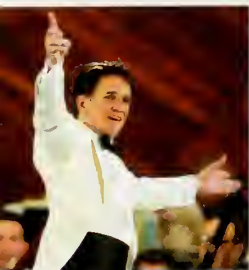
You're a grand old flag, you're a high flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true under red, white, and blue,
Where there's never a boast or brag.
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

God Bless America

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam.
God bless America, my home sweet home.
God bless America, my home sweet home.

KEITH LOCKHART

Conductor of the Boston Pops



Q & A's with Keith Lockhart, Boston Pops Conductor

In his 10th anniversary season as Boston Pops Conductor, Keith Lockhart has conducted more than 800 concerts and made 61 television shows, including PBS's *Evening at Pops*, the annual July Fourth spectacular, broadcast on CBS4 in Boston and shown nationally on CBS. He has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and performances at Carnegie Hall. Under his direction, the orchestra has dramatically broadened its touring activities, performing to enthusiastic audiences across the country.

What makes the Boston Pops a unique orchestra?

The Boston Pops is the orchestra for everyone, of every background and musical taste. We play great music from across the spectrum of musical experience, and we play it as if we own it!

What makes July 4th a special event to conduct?

There are more people in the live audience on a single July 4th than any other orchestra plays for, in total, for a whole year — not to mention the millions watching on television! It is a singular honor and thrill to be the centerpiece of a celebration that means so much to so many. It is truly the event that defines us as "America's Orchestra."

Who were your own personal mentors?

As an American conductor, Leonard Bernstein's influence is impossible to ignore. He did it all — conductor, pianist, composer, and commentator/educator/inspirational guide for music to everyone — and he did it all extremely well. Arthur Fiedler, of course, for all he did to make the Boston Pops the beloved national institution it is. Then, my parents and the teachers who inspired me, encouraged me to "give conducting a try," and believed in me more than I did in myself.

What are the greatest influences on your musical selections?

July 4th is our biggest and most diverse audience. While the heart of the concert is the great music Americans associate with the holiday — great patriotic songs, the *1812 Overture*, and *Sousa's The Stars and Stripes Forever* — we also try to include music for every taste and sensibility in our audience. We try to make the event not only a celebration of America, but also a celebration of American music and the diverse influences that created it.

"What a wonderful way to celebrate our great nation! It brought tears to our eyes!"

—Menomonee Falls, WI

How do you envision the future of the Pops?

The Pops is a great 120-year old cultural tradition but, if you value a tradition, you do not preserve it by attempting to freeze it in time. The Pops has to remain linked in and responsive to popular culture in this country, while still remaining grounded in what has made it great all these years — that it is a great orchestra playing great music for the widest possible audience. I want this orchestra to be an American and world cultural icon long after I'm gone.

Where else can I hear the Pops?

On our new CD, *America*, which contains many selections you will hear tonight — bring it home and enjoy this great music all year! Or on one of our many tour stops this summer, including Philadelphia, Washington, D.C., Gilford, NH, Nantucket, Hyannis, Cohasset, and Tanglewood, MA. Dates and details of these concerts are available at www.bostonpops.org.

Happy 4th, America!

—Keith Lockhart



THE BOSTON POPS

Esplanade Orchestra

KEITH LOCKHART

Conductor

*Julian and Eunice Cohen, Boston Pops
Conductor's Chair, fully funded in perpetuity*

JOHN WILLIAMS

Laureate Conductor

BRUCE HANGEN

Principal Pops Guest Conductor



First Violins

Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Cynthia Cummings
Gerald Mordis
James Orent
Maynard Goldman
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins

Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Rebecca Katsenes
Christine Vitale
Krista Buckland-Reisner
Kay Knudsen

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Susan Culp
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos

Ronald Lowry
David Finch
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Toni Rapier
Jennifer Lucht

Basses

Robert Caplin
Barry Boettger
Joseph Holt
Elizabeth Foulser
George Speed
Susan Hagen

Flutes

Renee Krimsier
Ann Bobo

Piccolo

Alicia DiDonato

Oboes

Laura Ahlbeck
Frank Charnle

English Horn

Barbara LaFitte

Clarinets

Ian Greitzer
Aline Benoit

Bass Clarinet

Gary Gorczyca

Bassoons

Ronald Haroutunian
Donald Bravo

Contrabassoon

Margaret Phillips

Horns

Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton

Trumpets

Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones

James Nova
Darren Acosta

Bass Trombone

Mark Cantrell

Tuba

Gary Ofenloch

Timpani

Richard Flanagan

Percussion

James Gwin
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Judy Saiki Couture

Librarians

Marshall Burlingame
William Shisler
John Perkel

Personnel Managers

Lynn G. Larsen
Bruce M. Creditor

Stage Manager

John Demick

Boston Symphony Orchestra and Boston Pops

Mark Volpe
Managing Director

Tony Beadle
Manager, Boston Pops

Ray Welbaum
Orchestra Manager

Dennis Alves
*Director of Artistic
Programming*

Jana Gimenez
Operations Manager

Bernadette Horgan
*Director of
Media Relations*

Alyson Bristol
*Director of Corporate
Sponsorships*

Sheri Goldstein
*Assistant to
the Conductor*

Margo Salunier
Artistic Coordinator

Julie Knippa
*Administration
Coordinator*



“An outstanding concert I have watched for years on TV. Glad to finally be present... an exciting and wonderful celebration!”

— Pensacola, FL

Big & Rich

Famous for the hit song "Save a Horse Ride a Cowboy" from their 2004 *Horse of a Different Color* album on Warner Bros. Nashville, Big & Rich are an up-and-coming country duo.

When John Rich met Big Kenny in 1998, both had been veterans of the recording industry. Rich had been in the country band Lonestar, before launching a brief solo career and Big Kenny headed a wild outfit called luvjOi.

John and Big Kenny became friends and writing partners, and they kept jamming at each other's shows and clambering onstage with singer-songwriter pals. The casual sessions, dubbed the Muzik Mafia, soon turned into a weekly Tuesday night gig at a small Nashville establishment.

Soon, the Muzik Mafia grew to involve far more than just their immediate circle of friends, with musicians from different backgrounds. "We watched it go from twenty



people to three or four hundred people, slamming in the joint," says Big Kenny.

The Muzik Mafia helped get Big & Rich signed to Warner Bros. Nashville. Paul Worley, the company's new chief creative officer, had produced Martina McBride's *Martina* album.

"We thought we had a meeting with him to pitch songs for Martina," says Kenny. "After we did a few of those songs, he said, 'I understand you have this Muzik Mafia thing going,

this Big & Rich thing. Play me some of that.'"

"After three songs, he stood up, slammed his fist down on the table and said, 'By God, boys, I want to do this!'"

Horse of a Different Color was the first fruit of Worley's signing. "We never went, 'Nah, this isn't a country song,' or 'this doesn't sound like something anybody would cover,'" says Kenny. "We just love music, and we like taking all aspects of it and seeing what comes out."

Cowboy Troy

Troy Coleman, a.k.a. Cowboy Troy, burst onto the country music fan's consciousness with the multilingual breakdown in the middle of the opening track to multiplatinum-selling Big & Rich's 2004 release, *Horse of A Different Color*.

Now Cowboy Troy finds himself smack dab in the midst of molding his own statement, which he refers to as "hick-hop," with the creation of his debut album, *Loco Motive*. Every indication points to a record just as diverse as the multifaceted man behind it.

"It's an amalgamation of a bunch of different things," says Troy, whose childhood interests in country, rock and rap have subsequently influenced his music. Troy knows that his best role, however, isn't in trying to tie the worlds of country and hip-hop together.



Troy says, "I think the best goal for me is to serve as a bridge between the music and the listener."

Cowboy Troy signed to Raybaw Records / Warner Bros. Records in 2004 and released his first single, "I Play Chicken with the Train," in early 2005.

Gretchen Wilson

Gretchen Wilson's music speaks to a majority of the population that has long since been without a voice. Not since Loretta Lynn and perhaps Dolly Parton has a female artist in country music been so brutally honest in song about her own lifestyle.

"What I'm doing has definitely been done before, it just hasn't been done in a long time," says Gretchen. "It's not perfect and it's not glamorous."

Gretchen Wilson recently won this year's Academy of Country Music's Top Female Vocalist and Top New Artist awards. Despite years of hardship, Wilson has finally managed to successfully get her music to the masses, creating songs that draw from her personal background.

Wilson was born and raised in rural Pocahontas, IL, 36 miles due east of St. Louis, where numerous trailer parks are clustered among cornfields and pig farms. Her mother was 16 years old when she had Gretchen, and her father, unfortunately, had moved on with his life by the time she was two-years old. Every few months, whenever they couldn't make rent, they packed up their belongings and moved down the road to find yet another trailer.

With only an eighth-grade education, she was cooking and tending bar at Big O's, a rough-and-tumble bar five miles outside of town, alongside her mom at age 14.

Living on her own a year later, she was managing the roughneck joint with a loaded 12-gauge double-barrel shotgun stashed behind the bar for protection.

From an early age she could sing. Long before karaoke machines, she got up on stage every night at Big O's with a microphone and sang along to various CDs for tips. She soon

"The best American event I've ever been to!"

—Dallas, TX

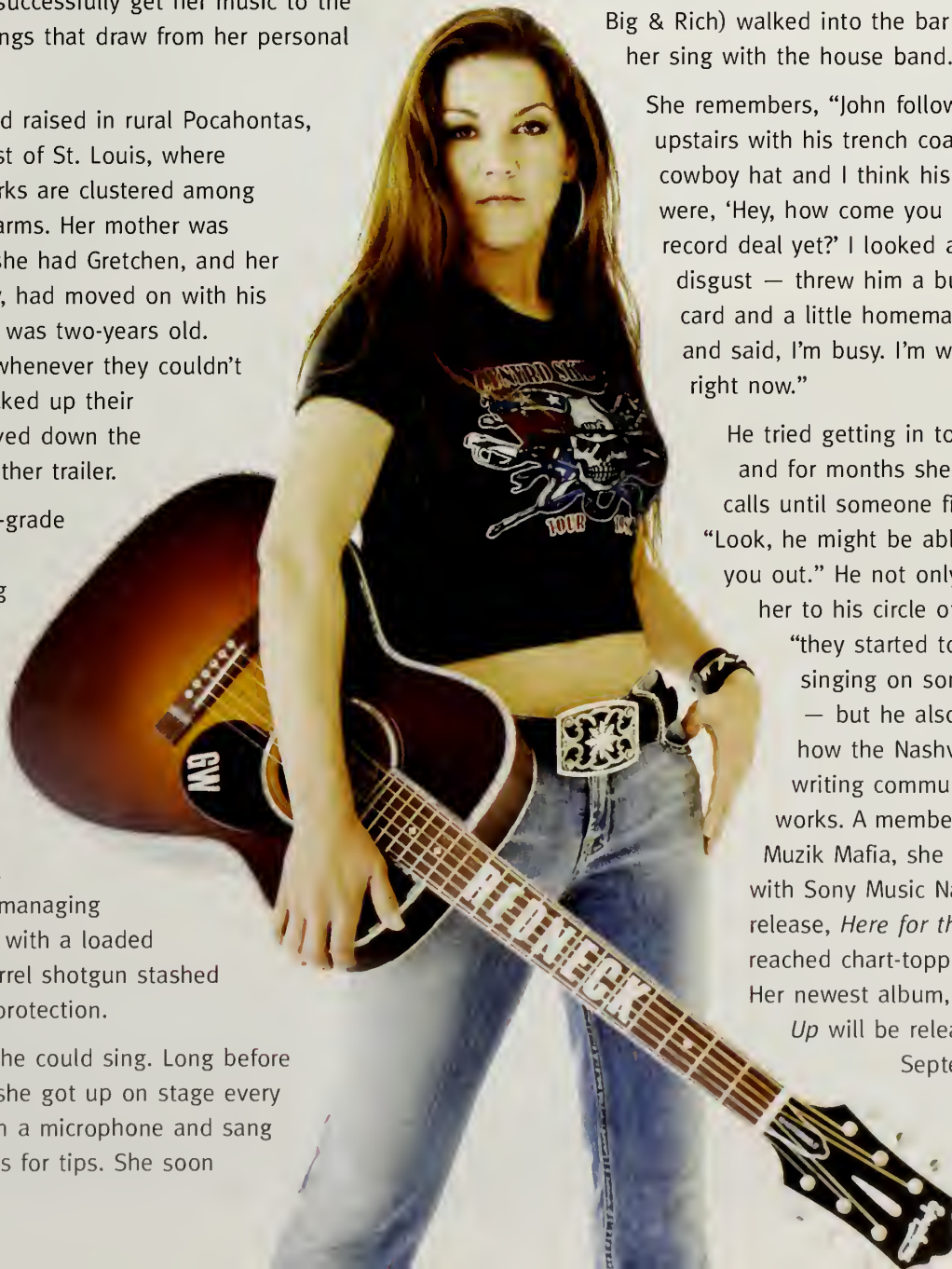
found herself fronting a cover band. For the first time she felt like there was a life for her outside Bond County and moved to Nashville in 1996.

A few years later, and now with a daughter, she still had no luck in terms of getting a record deal. One night, singer-songwriters Big Kenny and John Rich (of Big & Rich) walked into the bar and heard her sing with the house band.

She remembers, "John followed me upstairs with his trench coat and cowboy hat and I think his exact words were, 'Hey, how come you ain't got a record deal yet?' I looked at him in disgust — threw him a business card and a little homemade demo and said, I'm busy. I'm working right now."

He tried getting in touch with her, and for months she ignored his calls until someone finally said, "Look, he might be able to help you out." He not only introduced her to his circle of friends — "they started to use me singing on some demos" — but he also taught her how the Nashville song-writing community really works. A member of the Muzik Mafia, she later signed with Sony Music Nashville. Her release, *Here for the Party* has reached chart-topping success. Her newest album, *All Jacked Up* will be released in

September 2005.



THE PERFORMERS

The U.S. Army Field Band and Soldiers' Chorus

From Boston to Bombay, Tokyo to Toronto, The United States Army Field Band has been thrilling audiences of all ages for more than half a century as the premier touring musical representative for the United States Army.

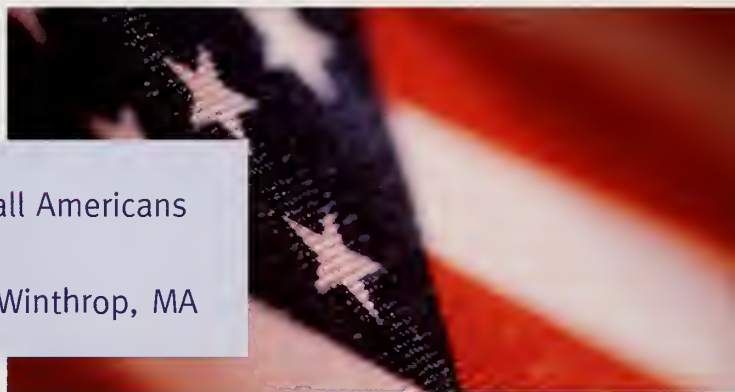
This internationally acclaimed organization travels thousands of miles each year presenting a variety of music to enthusiastic audiences throughout the nation and abroad. Through these concerts, the Field Band and its Soldiers' Chorus keep the will of the American people behind the members of the armed forces and support diplomatic efforts around the world.

Since its formation in March 1946, the Field Band has appeared in all fifty states and in more than thirty countries on four continents. The organization travels over 100 days annually to formal public concerts, schools, festivals, and radio and television appearances.

Its members, selected by a highly competitive audition, represent some of the finest musical talent in America. More than five decades as the military's most traveled musicians have earned them the title, "The Musical Ambassadors of the Army."

"This event is fantastic. I love it and wish all Americans could experience its magic!"

—Winthrop, MA



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Celebrate Boston's Fourth of July with WBZ NewsRadio 1030

Live news reports all day
from the Esplanade
Live broadcast of concert
and fireworks score

7:00 - 8:30 PM
The Jordan Rich Show Special

8:30 PM
Boston Pops Esplanade Orchestra

10:30 PM
Fireworks Pyromusical

WBZ NEWS
RADIO 1030

Weather on the 10's | Traffic on the 3's | listen online wbz1030.com

NATURALIZATION CEREMONY

Boston's Fourth of July is honored to host the U.S. Citizenship and Immigration Services' Naturalization Ceremony, which begins on the Hatch Shell stage, at 2 PM on July 4th.

In the 229-year history of the United States of America, we have gone from a small nation of three million to a great nation of more than three hundred million, largely because we have never ceased to welcome immigrants.

U.S. Citizenship and Immigration Services is delighted to present 26 candidates for United States Citizenship. To become a citizen, a person must be willing to swear loyalty to the United States, give up allegiance to any other country and agree to support and defend the United States Constitution.

These new citizens, and the 18,637 others that have been naturalized in Massachusetts during the past year, will stand together with all other Americans in helping to build and continue to support a strong, fine and free America.



U.S. Citizenship and Immigration Services
Department of Homeland Security

Naturalization Ceremony officiated by
Honorable Judge Rya Zobel, U.S. District Court

Patriotic Medley performed by
Sergeant Dan Clark, Massachusetts State Police

A promotional banner for the 4th on CBS 4 event. The banner features a large number 4 with a red ribbon around it that says "4th on". Below the number 4 are portraits of Josh Binswanger and Lisa Hughes. To the right of the portraits is a photo of a conductor with the Boston Pops. The banner also includes the text "Fireworks", "Starting at 8pm", "CBS 4", and "cbs4boston.com".

4th on

Josh Binswanger Lisa Hughes

Boston Pops

Fireworks

Starting at 8pm

CBS 4

cbs4boston.com

MERCHANDISE

Take home a souvenir from **Boston's Fourth of July!**
Merchandise will be available at the following areas:

JULY 3rd

Boston

3PM-10PM

near the Fiedler Footbridge

JULY 4th

Boston

10AM-11:30PM

near the Fiedler Footbridge

2PM-11:30PM

near the Dartmouth Street Footbridge



**BOSTON 4
CELEBRATIONS**



LET FREEDOM RING.



Once again, Boston's Fourth of July is pleased to welcome the fighter pilots of the 102nd Fighter Wing from The Otis Air National Guard Base on Cape Cod.

Born in the spring of 1921 as the 101st Observation Squadron, over the past 84 years the 102nd Fighter Wing has evolved into a Massachusetts institution. The squadron first secured its own training site on the land-filled tidal flats at Jeffries Point, East Boston. This humble field, with its two cinder runways, would later be known as Logan International Airport.

The Wing moved to its present Cape Cod location at The Otis Air National Guard Base in 1971. Because of its strategic coastal location in the Northeast, it is ideally positioned near the center of our nation's most heavily traveled international and domestic air corridors.

Stats on the F-15 "Eagles" that guard the skies over the Northeast United States

- Primary Function: Air Superiority Fighter
- Primary Contractor: The Boeing Company
- Length of Aircraft: 63 feet, 9 inches
- Height of Aircraft: 18 feet, 7½ inches
- Wingspan: 42 feet, 9¾ inches
- Speed: Mach 2.5 (2.5 times the speed of sound as measured in the current atmospheric conditions)
- Thrust: 25,000 lbs. from each engine
- Ceiling (max. height the aircraft can fly): 65,000 feet
- Weight: 56,000 lbs. with max. fuel and ordnance, 28,000 lbs. empty
- Range (the distance the aircraft can fly without refueling): 1,500 miles ferry range with three external fuel tanks. The F-15 is capable of aerial refueling.
- Crew: F-15A: one pilot, F-15B: two pilots

Today's flyover pilots are:

Lt. Colonel Mark Duerr
Sandwich, MA

Major Joseph McGrady
Sandwich, MA

Major Robert Martyn
Centerville, MA

Major Andreas Jucker
Falmouth, MA



This combat-ready wing is tasked to maintain air superiority in support of national interests at home and abroad. The wing is prepared to deploy worldwide with Aerospace Expeditionary Forces to execute contingency and war plan operations. At home on Cape Cod, the wing maintains a continuous air defense alert status providing peacetime surveillance and ensuring air sovereignty for the Northeast United States.

The 102nd Fighter Wing flies to protect over 90 million people, 500,000 square miles and the major industrial centers of Boston, New York, Philadelphia, Detroit, and the national command centers in Washington D.C.

Playing a lead role in Homeland Defense, on Sept. 11, 2001 the wing sprang into action just minutes after the terrorist attacks on the World Trade Center in New York City. More than 600 wing members were mobilized for Operation Noble Eagle. The wing began flying around-the-clock combat air patrol missions immediately thereafter, and continued doing so until February 2002. Overall during 2001, wing aircraft flew 2,388 sorties compiling more than 3,750 flying hours.

The wing is equipped with the F-15 Eagle, America's premier air superiority fighter aircraft. For over 30 years, Otis crews have been on continuous 24-hour, 365-day alert to guard the skies of the U.S. Northeast Air Defense Sector.



EVENT INFORMATION



Security Personnel: Massachusetts State Police and over 20 federal, state and city agencies are represented on-site and in the event's Unified Command Center. These agencies maintain a public safety presence with hundreds of officers in Boston, Cambridge and on the Charles River.

Oval Area: The area from in front of the concession stand to the Hatch Shell is a restricted "first-come, first-serve" area. Those seeking admittance should prepare to have bags and coolers checked and their person searched before entering the area. Also, tarps are restricted to a 5 x 7 size, and are not allowed for reserving seating. Within the oval, chairs must be foldable and beach style. Those allowed to enter will be given a wristband, which must be worn at all times during the event, to ensure access in and out of the secure area. Everyone in the area is subject to search. The oval is closed when it becomes full, which is usually by 2 PM. No additional wristbands will be handed out for the secured area when the oval has reached capacity. If you lose your wristband, you will only be admitted into the secure area if there are additional wristbands available.

Boating: Boats will not be allowed in any of the lagoons and will not be able to anchor within 100 feet of shore. As always, there will be a safety zone around the fireworks barges. Boats may not anchor or transit through the fireworks barge safety zone, or within 100 feet of shore along the Esplanade from June 28 – July 5. The Craigie Drawbridge by the Museum of Science at the Charles River Dam is closed on July 4 at 10 PM and will not open for boat traffic until July 5 at 1:00 AM. For more info, please contact the Department of Conservation and Recreation at 617-727-0488 or monitor Marine Channel 16.

Medical: Nearly 125 Emergency Medical Services personnel are positioned in Boston and Cambridge to service the event (see map). They are stationed in tents, on bikes, on golf carts and on "water ambulances" to easily access the shoreline and other boats. As a precautionary measure against the heat, Boston EMS operates mist tents.

Concert and Fireworks: The concert on July 3rd goes from 8:30 PM – 10:00 PM (there are no fireworks on July 3rd). The concert on July 4th goes from 8:30 PM to 10:30 PM, followed by a 23-minute fireworks show.

HATCH SHELL AREA



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Weather: The Unified Command Center monitors weather. Should severe weather arise, the concert would be cancelled without a rain date and the fireworks would be rescheduled for July 5 at 9:30 PM; this message would be announced over the event's public address system.

Sound: There are 15 sound towers on the Boston side of the river and 10 in Cambridge to project the concert and the fireworks music. The sound system is operational from noon to 11:30 PM on the Fourth, during which public service announcements and recorded music are also broadcast over the system.

T.V. and Radio Broadcast: "A Boston Pops Fireworks Spectacular," can be seen locally on CBS 4 from 8:00 PM to 11:00 PM. The nation joins the telecast at 10:00 PM on the CBS Television Network. The concert and fireworks score is broadcast on WBZ News Radio 1030.

Handicap Services: Reserved seating for people with disabilities, who may each bring one guest, is available on a "first-come, first serve" basis. Once the area is filled, no additional people will be admitted. The security check will also apply in this area. Wheelchair accessible restrooms are available. In addition, a shuttle will be provided from a designated parking location at Mass Eye and Ear. A Handicapped placard is required to

enter the parking lot. The shuttle will run until the lot is full from 10:00 AM to 6:00 PM on July 4th.

Restrooms: There are over 350 portable restrooms located in Boston and Cambridge. There are handicap accessible rest rooms in each location.

Food: There are several food vendors in both Boston and Cambridge locations for the event. All vendors are permitted and come under the control of the State's Department of Conservation and Recreation.

LK Lost Kids: Always contact a uniformed officer for assistance. Children lost at the event are brought to one of our Lost Kids Tents either on the Boston or Cambridge side of the river depending on where the child is found. Event volunteers and a State Police Trooper staff each tent.

Merchandise: Official merchandise will be sold on July 3rd and July 4th. See the map and page 10 for more information.

T Public Transportation: For MBTA information, call 617-222-3200. The two closest T-stations are: Charles/Massachusetts General Hospital for the Red line, and Arlington Street for the Green line.

The production of this year's Fourth of July pyromusical began literally the day after last year's event. Pyrotechnician Eric Tucker of Pyro Spectaculars, based in Rialto, CA, returns as choreographer, overseeing the coordination of the music and fireworks.

Using the barges on the Charles River, one of the finest pyromusical stages available, Tucker and his team are able to combine advanced pyrotechnic devices with a carefully selected musical score. As always, this year's production relies heavily on the music selections. "This year, the score is fast paced and topical, while at times delicate and remembered," explains Tucker. "The overall texture will lend a much more complex tone to the arch of the show. It will drive an emotional story line from the music, as opposed to a literal tale," he says.

The musical texture and theme determine the pyrotechnic products purchased from around the world, as well as those developed specifically for this production. Specialized pyrotechnic pieces hail from China, Spain, Japan, Italy, and the United States. Configured and adapted for Boston's Fourth of July, the digital firing system is capable of conducting launch sequences at 100th of a second spacing.

The construction process advances with the arrival of more than 50 tons of supplies, equipment, and pyrotechnics in Boston. The huge barge system is anchored in the Charles River, and final checks are administered. After months of planning and dedicated work, Boston's Fourth of July pyromusical is over in less than 25 minutes.



MUSIC SELECTIONS

Around the World in 80 Days

Trevor Jones

Vertigo

U2

Stardust

Nat King Cole

Polar Express

Alan Silvestri

Somewhere Over the Rainbow

Ray Charles

Dream On

Aerosmith

Dinosaur

James Newton Howard

Days Go By

Keith Urban

Dreaming of You

Selena

Higher

Creed

We Go On

Gavin Greenaway & Don Dorsey

THE PYROTECHNIC TEAM

PPA Spectaculars, a Division of Pyro Spectaculars

Eric Tucker
Choreographer

Jon Berson
*General Manager
of PPA Spectaculars*

Bernie Durgan
*Technical Production
Coordinator*

Dale Offerman
Chief Pyrotechnician

Esther Offerman,
Donald Goldman,
Phillip "Flip" Giroir,
Mark Corbett
Pyrotechnicians

Paula Craig
Logistics Coordinator

Paul McKinley
*Local Pyrotechnic
Coordinator*



Pyro Spectaculars

About Eric Tucker

For the past four years, Eric Tucker has produced the fireworks show for Boston's Fourth of July, viewed as one of the most prestigious displays in the country. Mr. Tucker's use of themes and musical background coupled with his extensive work in Europe and Asia give his show designs an international flavor.

Mr. Tucker is the co-founder of Performance Pyrotechnic Associates (PPA), now a division of Pyro Spectaculars in Rialto, CA, which focuses on highly specialized effects and musically choreographed productions.

Mr. Tucker has many outstanding credits to his name, including: Boston's Fourth of July celebration, The Winter Olympics in Calgary and Salt Lake City, America's Cup, 14 Super Bowls, six NHL All-Star presentations, shows for Universal Studios, Hong Kong Disneyland, Disney Anaheim, Disney World and Disneyland.

From theme parks to sports championships, concerts and large-scale corporate events, Mr. Tucker has produced pyrotechnic celebrations all over the world. PPA and Mr. Tucker have also won five gold medals in the prestigious Montreal International Fireworks competition, which is recognized as the world championship of international fireworks competitions.

“Enjoyed the crowd, the weather, met nice people — best fireworks EVER!”
—Fresno, CA

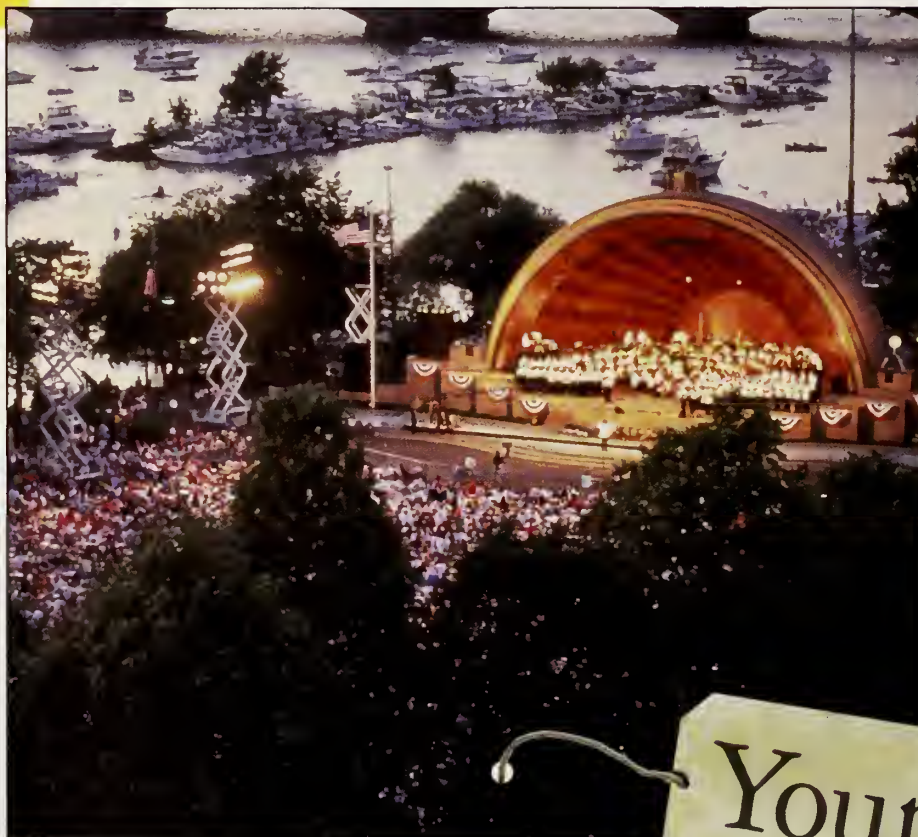
FIREWORKS FACTS

- The number of shells and devices used each year is over 12,000.
- The total number of pounds of pyrotechnics is more than 19,500.
- The total weight of equipment and pyrotechnics for the production is 160,000 pounds.
- The total number of digital cues given throughout the show is over 3,000.
- The farthest distance that the show can be seen is over 10 miles, depending on the sight lines.
- The required time to load and wire the show includes:
The construction phase is approximately eight days.
For the “live” portion, the time to load is four days.
- The total number of pyrotechnic crew on the team is nine.
- The total man-hours used in the creative portion, pre-production and on-site production is over 2,500 hours.

"This is perhaps the most incredibly
awesome 4th of July in the country."
— University Place, WA



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DCR HATCH SHELL, BOSTON ESPLANADE

MASSACHUSETTS DEPARTMENT OF
CONSERVATION AND RECREATION

Start exploring
Massachusetts
Parks at
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Massachusetts



Yours

It's your nature.



“What a great way to bring
America together.”
—Quincy, MA

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Do you love the Esplanade?

Then please help us care for this special park! Join the Esplanade Association, a dynamic friends' group working to restore, preserve and enhance the historic Charles River Esplanade as a vital urban park to be enjoyed by all.



THE ESPLANADE
ASSOCIATION



Happy July 4th
Our thanks to Liberty Mutual
& Boston 4 Celebrations!

To become a member, make a donation,
and volunteer, visit our web site
www.esplanadeassociation.org or call the
Esplanade Association 617-227-0365.

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Executive Producer

Rich MacDonald
Producer

Pamela Picard
Producer

Linda Grant
Associate Producer

John Bakey
*Cambridge Public
Safety Liaison*

Carrie Benjamin
Production Assistant

Ralph Dowling
Communications

Michael Driscoll
Operations

Kevin Franks
Caryl Franks
Sponsorship Fulfillment

Jonathan Goldberg
Technology Staff

Charles Kabat
Public Relations

Brian Kerins
Logistics

Steve MacDonald
Logistics/Media Relations

Jay Matrona
Technology Coordinator

Linda Noble
Production

Elizabeth Shane
Production/Announcer

Rachel Walt
Production Assistant

Ken Weiland
Merchandise

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Angel Art Photography
Bill Brett
Johanna E. Fiedler
Patricia Harris Lawlor

U.S.A.

Federal Bureau of Investigation

Kenneth Kaiser
*Special Agent in Charge,
Boston Field Office*

U.S. Coast Guard

Captain James L. McDonald
*Commander,
Coast Guard Sector Boston*

“Music incredible, atmosphere peaceful,
people’s attitude great, security great—
an American event!”

—Lancaster, MA

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Jennifer Street
Assistant News Director

Jack Barry
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Q. & A'S WITH THE EXECUTIVE PRODUCER

As some of you know, each year we distribute survey cards to a few thousand of you and usually receive between 500 – 700 replies, which provides a good statistical sample of who attends Boston's 4th of July event. Information from the cards enables us to make certain corrections and improvements to the event, such as distributing improved sound to the whole area both in the afternoon as well as during the evening Pops concert. Portable restrooms are also another problem area that we have to improve upon both in location as well as supplies. You should see an improvement this year.

Q. When do you start planning next July 4th?

A. We notice items for improvement and actually start a list on the Fourth. Usually within two weeks an "After Action" meeting is held with all of the agencies involved with the event. We then work year round to plan the next July 4th.

Q. Who attends the event?

A. Approximately 40% of you attend from **outside New England**. You come from virtually every state and now from many foreign countries. Well over 90% of you say that you would return to another 4th of July on the Esplanade. Many of you have seen the event on television and clearly that has been an attraction for people to attend the event in person.

Q. Why are there not more video screens for the audience to view the concert

A. We have experimented in placing video screens in various locations over the years. They are very expensive to rent and to program — about \$25,000 each! Additionally, the great number of beautiful trees on the Esplanade and along Memorial Drive in Cambridge create a vastly spread out configuration of the site and means that we would have to use many more video screens than we can afford.

Q. Why do the fireworks not start until 10:30PM?

A. Many of you think that this is much later than it needs to be. The "Boston Pops Fireworks Spectacular" on CBS begins at 10:00PM. The Boston Pops portion of the hour means that the fireworks cannot begin until approximately 10:35PM. There are approximately 400,000 who attend the event in person, but the television audience numbers almost 7 million people. The one-hour CBS television special "A Boston Pops Fireworks Spectacular" has been the highest or second highest rated television program on July 4th for the last two years.

Q. Why not have the Boston Pops play music during the commercial breaks?

A. We have spoken to the Boston Pops and this year they will be playing music during many of the commercial breaks. The number of musical selections lasting just two to three minutes, however, is very limited.

Q. Why not provide more trash containers?

A. In this changed era of heightened security, trash barrels can provide a security risk and instead we encourage the audience to use plastic trash bags. They are also much easier for crews to pick up at the end of the evening.

Q. Why not set aside a smoke-free area?

A. While this is a very commendable idea, we must all remember that we are guests in a public park that is open freely to all.

Q. What is the "oval" and why is it a restricted area?

A. The oval is the large, open grass area in front of the Hatch Shell. Of the four or five hundred thousand who attend the

event, virtually everyone wants to be in the front row.

The strong philosophy of the past 32 years for Boston 4 Celebrations has been to have a mechanism for people who are first in line, no matter who they are or where they come from — to have the greatest chance of being in the very front of the oval. The few people who try to place large tarps or blankets to "reserve" areas have to be restricted to maintain the philosophy of allowing the people who are actually first in line to get the best seats. Reserving places to sit in this prime area is a large problem that we have to monitor constantly. Remember, this is all public property, not "owned" by any, but by all of us. This is the most democratic way we can think of to organize the space for the event. Reserving spaces has to be severely limited to give the greatest opportunity to the most people.

Q. How do the television contributions and sponsorship help the event

A. It is important to keep in mind that the costs of producing the entire evening are very large and the television income from CBS basically covers the total costs of the television production and the Boston Pops Esplanade Orchestra. Sponsorship monies from Liberty Mutual Group underwrite the large costs for the extensive sound system and all of the physical improvements and necessities that are required for such a large number of people. This year we have nearly doubled the number of sound towers that we used last year. We have also increased the portable restrooms by more than 10 percent. Considerable money was spent on security for the event to ensure your well-being and enjoyment of a significant Boston event.

Q. Why are the food concession costs so high?

A. All of the food and beverages are a separate contract that the State Department of Conservation and Recreation (DCR) puts out to bid and the DCR is in control of what is served as well as the pricing.

Q. What is Boston 4 Celebrations, the Producer of the event?

A. Boston 4 Celebrations is a new name for the organization, formerly named Boston's Fourth of July, and has been producing this event for 32 years. Boston 4 Celebrations is a charitable foundation that produces certain public events such as July 4th, the Family Fireworks on Boston Common on New Year's Eve as well as other events. Boston 4 Celebrations is a 501(c)3 charitable organization. It has an independent board of directors that guides the foundation and makes recommendations for both the philosophy and operations of various public events.

Have A Happy and Safe Fourth of July!

—David G. Mugar

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you enjoy this musical expression of the American
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Mutual will donate \$1.00 to the **Boston Arts Academy**,
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“This was an excellent experience for a foreigner. You Americans have really got something to celebrate on Fourth of July, and you sure know how to do it!”

—Norway

“It was quite an experience to see so many people in one spot. We met some wonderful people who were very kind to us.”

—Plainfield, CT

“Never discontinue, it's singularly the most important bonding event for the country.”

—Rochester, RI

“Wonderful! Exceeded all my expectations. Great atmosphere! People were friendly and helpful. Great day!”

—Chandler, AZ

“We absolutely enjoyed the entire event. Had a ‘wicked’ cool time, would love to come again!”

—New Orleans, LA

“The nicest thing I saw when sitting in the oval area was a couple who got out their picnic lunch from their cooler and before eating, said grace and thanked God for the beautiful day and free concert. God Bless America! Amen!”

—Wenham, MA



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**BOSTON 4
CELEBRATIONS**